

which a gamester complains of his ill success: but we shall better appreciate the character of such seeming exceptions, when we come to them. Each *Sujcta* has, for its reputed author, a *lii-shi*, or inspired teacher, by whom, in Brahmanieal phraseology, it has been originally *seen*, that is, to whom it was revealed; the *Vedas* being, according to later mythological fictions, the uncreated dictation of BRAHMA. For the names of the *Eishis*, except when incidentally mentioned in the hymn, we are indebted, as above remarked, to an index of the contents of the *Veda*, which also specifies the metre and the number of stanzas of each hymn, and the deity worshipped. It is an old book, and of high authority | but, inasmuch as it is of later composition than the text, it may not, always, be regarded as of unquestionable correctness. Most of the *IRishis* are familiar to the legends of the *Purdnas*^ as GOTAMA, TLiNWA, .BHAEADWAJA, VASISHTHA, VISWAMITRA, and others. To some of these a number of hymns are attributed ; to others, of less note, and, perhaps, only of imaginary existence, one or two only are ascribed. The arrangement of the *Sulctas* by *AsMakas* does not seem

to depend upon any fixed principle. Of that
by *Man-*
Hates, six out of the ten " circles'³ comprise
hymns by
the same individual, or by members of the
same family:
thus, the hymns of the second *Man&ala*
are ascribed
to GRITSAMADA, the son of S'TOAHOTRA, of
the family
of ANGIEAS ; those of the third, to
VISWAMITRA and
Ms sons, or kinsmen; of the fourth, to
VAMADEVA ;
of the fifth, to ATRI and his sons, who are
of rather
equivocal nomenclature; of the sixth, to
BHARA-